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BIBLIOTEKA
Zakł. Nar. im. Ossolińskich

XVI

3010

Sebastyan
z Fulsztyna
Musica
mensuralis



210



Musica mēsuralis est que diuer

sarum notarū mēsurā considerat, quā scilicet vnaquaq; nota cōparationem habeat in ordine ad aliam. Et ideo mēsuralis a mēsurā dicta est. Et diuidit hęc musica in sex capitula. Primū cap

itulū erit de triplici specie notarū, videlicet, Modo, tpe. & platiōe & etiā de signis. Scd'm de pausis & ligaturis. Terciū de pūctus, de pfectiōe, & impfectiōe. Quartū de alteratiōe. Quintū de augmētatiōe. Sextū & vltimū de pportioibus.

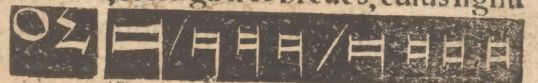
Capitulum primum, de triplici specierū

distinctione p quā distinctionē omnis nota pfecta ab impfecta distinguit, & priusq; hęc species ponent, omniū notarū figura prece

det illā, quā figura maxie, quē longe, quē breuis, q semibreuis, q minime, quē semiminie, & quā fusa.

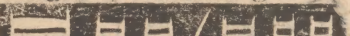
| | | | | | |
|---------------------------|------------|--|----------------------------|------------|--|
| Note sunt pfecte p se. | Maxima | | Note sunt im pfecte. | Minima, | |
| | Longa | | | Semiminima | |
| | Breuis | | | Fusa. | |
| | Semibreuis | | | | |


¶ Inter illas notas aliquę sunt, q p se pfecte sunt sicut est maxima, lōga, breuis, & semibreuis, & hęc note etiā impfici possunt, de quibus solis dabit triplex distinctio tēporū specierū. Alię vō note, s. minima, semiminima, & fusa, semp p se impfecte sunt, & pficiunt aliqn p punctū additiōis. Tres itaq; sunt species notarū p quas note pfecte ab impfectis differūt, scilicet, modus, tēpus, & prolatio. ¶ Modus est maxie lōgeq; note cognitio. Tēpus est breuis note cognitio. Prolatio vō est semibreuis note cognitio seu mēsurā. Diuidit autē modus in pfectū & in impfectū. Modus pfectus est qn maxima tres longas cōtinet, & longa tres breues, cuius signū est circulus rotundus cum binario vt sic,





A η.




Modus imperfectus est qñ maxia duas lōgas cōtinet, & lōga dua breues cui⁹ signū est medius circulus adiūcto nūero binnario vt sic Cz 

¶ Tempus etiā diuidit in pfectū & in imperfectū. Tempus pfectū est qñ breuis tres semibreues cōtinet, cuius signū 

Tempus imperfectum est, cum breuis duas semibreues continet, cuius signum est semicirculus vt sic. C 

¶ Similiter platō est duplex. pfecta & imperfecta. Perfecta platō est qñ semibreuis tres minimas cōtinet, cuius signū est punctus in medio circuli rotundi vel mediū vt sic. 

Imperfecta platō est qñ semibreuis duas minimas cōtinet, quæ per absentiam puncti cognoscitur, sicut sunt omnia signa mediū circuli vel rotundi non habentia punctum in medio circuli vt sic. OC 

¶ Secunda pars capituli de signis.


Signa sunt p quæ cognoscimus pfectionē vel imperfectiōnē, modi, tēporis, & platōis. Et sunt duplicia, scilicet. Extrinseca & intrinseca. Signa extrinseca sunt quatuor.

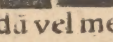
Primū est circulus rotundus vel mediū. Secundū figura ternarij vel binarij. Terciū punctus in medio circuli vel semicirculi. aut absentia puncti. Quartū est tractus p circulū vel semicirculū, de quibus dant tales regule.

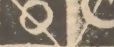
¶ Prima regula. Omnis circulus solitarie positus, hoc est, sine figura ternarij vel binarij, notat modū imperfectum. Et si fuerit integer seu rotundus significat tēpus pfectum, vt sic. O Si vero mediū notat tempus imperfectum, vt sic. C

¶ Secunda regula. Circulus integer siue sit cū ternario siue binario notat modū pfectum, vt sic. Oz Oz Sed semicirculus siue sumatur cū ternario vñ binario siue solitarie ponit, significat modū imperfectum vt sic. Cz Cz

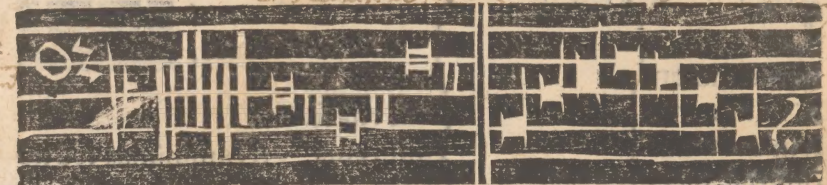
¶ Tercia regula. Figura ternarij addita circulo integro vel medio notat tēpus pfectum vt sic. Oz Cz Si cū binario significat tēpus imperfectū, vt sic. Oz Cz. ¶ Quarta. Figura ternarij vñ binarij diminutionē more importat, sed m triplā vñ duplā, pportionē, vt patebit in capitulo vltimo de pporiōibus.

¶ Quinta. Punctus positus in medio circuli, vel mediū, ondit plationē pfectam vt sic. 

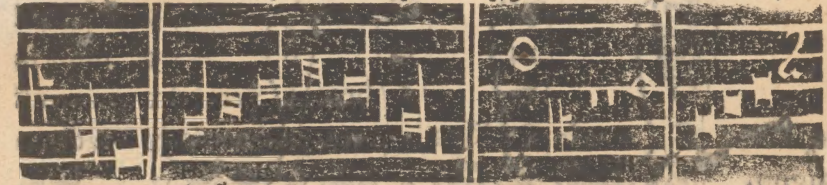
¶ Absentia vero puncti imperfectam. Sexta. Tractus du  significat plationem.

ctus p circulū rotundū vel mediū, facit signum semiditatis vt sic. 

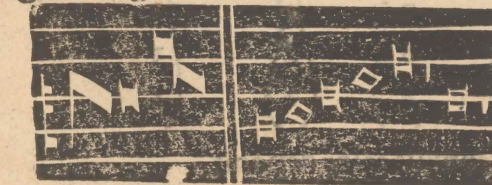
Et istud signū mediū more plationē detrahit q scilicet citius mensura canit. Signa vero nō habētia tractum p mediū, vocāt signa nō semiditatis. Signa intrinseca dicunt que sunt in ipso cantu tanq̃ eius partes. Vnde signa modi pfecti, sunt quatuor potissima p quorū existētiā cognoscit modus pfectus & p eorū absentia imperfectus. Primū est pausa occupans tria spacia. Secundū due pause p totū spaciū ducte p vnā breuē. Terciū qñ tres longe sex aut nouē variant in colore. Quartū qñ breuis vel valor breuis frequēssime longa sequitur.



¶ Signa tēpis pfecti principalia sunt tria. Primū due pause descendentes ad mediū spaciū. Scdm tres, sex, vel nouē breues in colore variate. Terciū quādo sepiissime post breuem sequit semibreuis, vel valor eius. Tempus vñ imperfectū p priuationē predictorū signorum cognoscit.



¶ Signa platōis pfecte similiter sunt tria certiora. Primū due pause ascendentes ad mediū spaciū. Scdm tres, sex vel nouē semibreues variate in colore. Ter



cūm qñ post semibreuē frequētissime sequit̃ minima, aut valo
eius. Prolatio ꝑo imperfecta ꝑ absentia illarū cognoscit̃.

¶ De modo tempore & p̃latione.

| | | | | |
|--|-----------------|---------------------------------|--|--|
| ¶ Modus est ordinatio lō garū breuī umq; notarū | Perfectus. Oz | Vbi vltima longa valet | tres bre ues vt sic. | |
| | Imperfectus. Cz | | duas bre ues vt sic. | |
| ¶ Tempus est ordinatio bre uīū semibreuī umq; notarū. | Perfectum O | vbi vna bre uis valet. | tres semi breues. | |
| | Imperfectum C | | duas semi breues vt sic. | |
| ¶ Prolatio est ordinatio semi breuīū notarū & minimarū. semibreuium q̃tum ad p̃fec tionē, minima rum ꝑo q̃tum ad imperfectiōz. | Perfecta. | vbi vna se mibreuis valet | tres mi nimas. | |
| | Imperfecta. OC | | tres mínimas, sed nō ex p̃prio valore. q̃a ponitur loco proportionis sesquialtere. | |

¶ In hoc
signo.

| | | | | | | | | | |
|----|-------|----|------|---|-------------|---|----------------|---|--|
| C | maxia | 8 | lōga | 4 | bre uis. | 3 | Semi breuis | 1 | Vna mi nima ta cit vnū tactum |
| Oz | | 12 | | 6 | | 2 | | | |
| Cz | | 4 | | 2 | | 1 | | | |
| | | 18 | | 6 | | 2 | | | |
| | | 4 | | 2 | | 1 | | | |

¶ In his sequentibus color deponit
altere terciam partem.

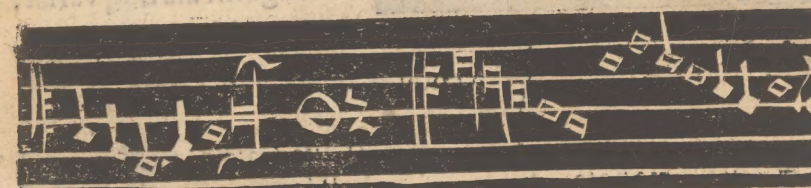
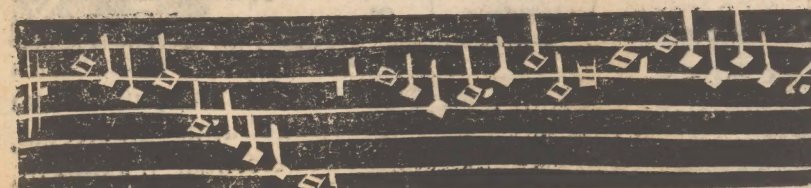
Note ligate sunt quaz extremates cōdependūt. Sūt
aut̃ quatuor note ligabiles, scilicet maxima, longa, bre
uis, & semibreuis. Maxima ligata eandē habet figurā
sicut nō ligata. Semibreues ꝑo nō plures q̃ due simul
ligant̃, & t̃mō in principio. Lōga etiā in medijs ligatis retinet fi
gurā nō ligate sed in primo & vltimo loco variat figurā. Cū itaq;
om̃is nota ligata aut sit prima aut vltima de prima sit ista sufficiē
entia.

| | | | | | |
|-------------------------------|-----------------|--|---|-------------------------------|--|
| ¶ Om̃is prima no ta aut. | habet caudā. | Ascēdentē & tūc est semibreuis & pxima sequens. | | | |
| | | Descendentem & sic est breuis. | | | |
| | | Non habet caudā & sic dupl̃r aut ꝑ xima eius. | <table border="0"> <tr> <td>Ascendit & sic est breuis.</td> <td></td> </tr> <tr> <td>Descendit & sic est longa.</td> <td></td> </tr> </table> | Ascendit & sic est breuis. | |
| Ascendit & sic est breuis. | | | | | |
| Descendit & sic est longa. | | | | | |

¶ Om̃is vero media nota li
gata est breuis, siue q̃drata
sit siue obliqua, siue ascēdat,
siue descendat, maxima tñ
est longa media nūq; variat̃.

| | | | | |
|--------------------|----------------------------|---------------------------|------------------------------|--|
| ¶ Aut vltima nota, | Ascendit & sic est breuis. | Descendit & sic dupl̃r | Quadrata & sic est longa. | |
| | | | Obliqua & sic est breuis. | |
| | | | | |

B



Capitulū terciū primā pars de punctis.

Priplex est punctus, additionis, diuisionis, & alterationis. Punctus additionis est q̄ addit medietatē note ad cuius latus addit. Et iste solū ponit̄ ad notas imperfectas vt sic.

Capitulum quartū de alteratione.

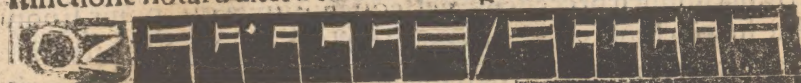


Nde alteratio est vnius & eiusdē note repetitio & nota altera est quę seipsam bis cōtinet, & ponit̄ alteratio sine nota alterata tm̄ i signo pfecto qđ scilicet sub se ternariū numerū cōprehēdit, sicut longa & breuis alterant̄ in modo pfecto, semibreuis alterat̄ in tēpore pfecto, & minima in platione pfecta. De qbus dant̄ tres regule. ¶ Prima regula in modo pfecto due longe claudunt̄ inter duas maximas, scđ'a longa alterat̄, i. seipsam bis cōtinet, nisi ponat̄ punctus diuisionis in medio, tunc em̄ prima lōga impficit primā maximā, & scđ'a lōga impficit scđ'am maximam.

Si vero tres longe claudunt̄ inter duas maxias nulla alterat̄, etiā nulla maxia impficit nisi interueniat punctus diuisionis vt sic,




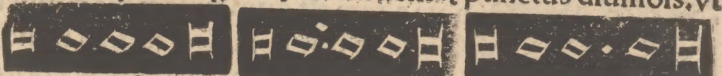
Si v̄o quatuor longe claudunt̄ inter duas maxias prima longa impficit primā maximā, & nulla alterat̄ nisi interueniat pūctus diuisionis, & sic scđ'm diuisionē notarū altera causat̄ vel imperfectio vt sic.




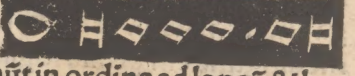
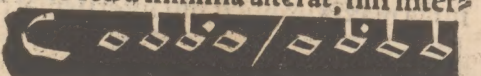
Et simile iudiciū est de breui sicut de longa in modo pfecto. i. si due breues inter duas lōgas claudūt̄ scđ'a breuis alterat̄ vt Nisi interueniat punctus diuisionis vt.

& conformit̄ dicendū est de tribus aut̄ quatuor breuibus clausis inter duas lōgas sicut dictum est de longis clausis inter maximas. ¶ Secūda. Si in tpe pfecto due semibreues claudūt̄ inter duas breues, scđ'a semibreuis alterat̄ vt sic.



Nisi ponat̄ pūctus diuisionis in medio, & tunc nulla alterat̄, sed pri

ma impficit primā & scdā secundā vt sic. 
Et sic tres semibreues claudunt in duas bre-
ues nulla alterat, nec impficit, nisi inueniat punctus diuisionis, vt
sic. 

Si vero quatuor semibreues claudunt duabus breuibus, prima
impficit primā & nulla alterat, nisi punctus diuisionis interposi-
tus aliud
ondef vt 

¶ Tercia regula que est eadē cū scdā
& prima nisi q sit in ordine ad minis 
mas in platiōe pfecta, prima regula aut in ordine ad longā & bre-
uem in modo pfecto, & scdā in ordine ad semibreuē in tpe pfe-
cto. Est ergo tertia regula talis, si in platiōe pfecta due minime
claudunt inter duas semibreues scdā minima alterat, nisi inter-
ueniat pūctus diuisionis vt, 

Si yō tres minie claudunt
nulla alteratur, nisi interueniat punctus diuisionis vt sic,
Et hoc tenē



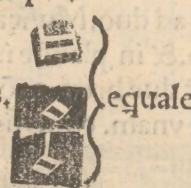
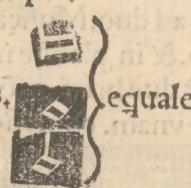
dum est pro 
vniuersali regula, si vltra numerū ternariū vna nota superflua fu-
erit. Illa impficit precedentē vel sequentē iuxta quā ponit, si non
due fuerint supflue scdā alterat & nulla impficit aliā, & si tres nul-
la alterat nec impficit, si non quatuor fuerint supflue iudiciū erit
tanq de vna. etiā hoc est sciendū q i ligaturis quo 
ad longā & breuē i modo pfecto sit alteratio & in
tpe pfecto scdā semibreuis ligata semp alterat vt

Ex oibus cōclndit q solū qtuor note alterant, s. lōga & breuis in
mō pfecto, semibreuis in tpe pfecto & minima in platiōe pfecta.

Capitulū quintū de augmentatiōe.

Augmentatio in musica est valoris notarū maioratio, &
est cōtraria diminutiōi, nā sicut in diminutiōe loco mac-
ioris note canit minor vt patet de diminutiōe in signis

semiditatis tēporis impfecti, similiter i signis sumptis cū binario,
in qbus note mediū valoris ammittit, ita q loco breuis canit semi-
breuis, & loco semibreuis canit minima, & sic de alijs. Sic oppo-
sito mō in augmentatiōe si fiat in signis tēpis impfecti, loco minime
canit semibreuis. Et sicut non fit diminutiō in nota fusa, q est bre-
uissima, sic nec augmentatiō in maxima. Ponitur autē regle augmē-
tationis quatuor. ¶ Prima regula. In augmentatiōe qlibet nota tot
cōtinet notas chorales quot minias. Vnde in cantu puro scilicet,
q est sine diminutiōe semibreuis valet notā choralē. In augmēta-
tiōe vero minima valet notā choralē. Vnde licet regularit danda
est semp mēsurā ad notas semibreues, tñ ex vsu in diminutiōe q
sit scdā mēdiatē dat ad breues in augmentatiōe nō ad minias,
vt patet in hac forma signorū subscripta.

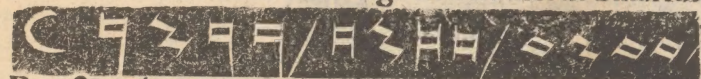
 Breuis
sub his
figuris  Semibreuis,
 Minima,  } equalet note choralī

Signum aut extrinsecū augmentatiōis est, si in vna voce fuerint
pauce notarū spēs, in alia vero multe & frequētatur augmentatio
cōmuniter in tenore. ¶ Scdā regula. Si aliqs cantus pluriū vocū
habuerit vnā vocē puta tenorē sub signo platiōis pfecte, & tēpis
impfecti, breuis stat p sex choralibus notis, semibreuis p tribus
& minima p vna. ¶ Tercia regula. Si aliqs tenor pnūtiatur sub si-
gno tēporis pfecti, & platiōis pfecte breuis valet nouē notas cho-
rales semibreuis tres, & minima vnā. ¶ Quarta regula. Pausa au-
gmētatur ad modū note cui equalet, sicut & in diminutiōe dimi-
nuitur, habēda etiā est maxia cōsideratio ad alterationē & imper-
fectionē notarū, breuis em & semibreuis in augmentatiōe frequē-
ter imperficiunt p notas vel pausas breuiōres minia aut frequen-
tius alteratur.

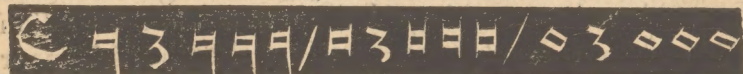
Capitulū vltimū de pportiōe.

C

Proportio est duarū quantitātū eiusdē generis in equalitate vel in excessu certa habitudo. Et est duplex. equalitatis & in equalitatis. Equalitatis est quādo equalia cōparant̃ ad inuicē vt duo ad duo q̃ magis dicit̃ eq̃litas qm̃ pportio inequalitatis est quādo ineqlia cōparant̃, & hęc est duplex. Maioris ineqlitatis seu suppositiōis qm̃ .s. maius cōparat̃ ad minus. vt duo ad vnū. & minoris inequalitatis seu suppositionis quādo minus ad maius cōparatur. vt vnū ad tria. Licet aut̃ pportionū spēs sunt infinite. tñ musici in cantu mēsurali solū quatuor vtuntur. .s. dupla. tripla. quadrupla. & sesqaltera. & he musicales pportiones depēdent a pportioibz arithmeticalibus. ¶ Dupla pportio est qm̃ maior nūerus minorē precise bis cōtinet. vt duo ad vnū. aut q̃tuor ad duo. Musicaliter x̃o qm̃ in tēpore imperfecto. modo imperfecto. & in platiōe imperfecta. due longe contra vnā pferuntur. aut due breues cōtra vnā pferuntur. aut due semibreues contra vnā. cuius signū est numerus binarius. vt.



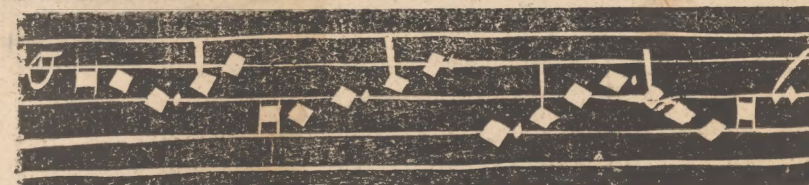
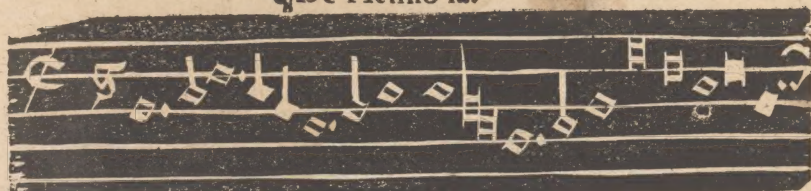
Potest aut̃ signum duple cadere super omne signū. preter. plationē perfectā. & semper diminuit mediētātē more cuiuslibet note. Si aut̃ addit̃ dupla signis perfectis. tollit a notis pfectionē. & inducit dimidiētātē. ¶ Tripla pportio est quādo maior nūerus cōtinet minorē precise ter. vt tria ad vnum vel sex ad duo. Musicalit̃ qm̃ in signo imperfecto tres longe contra vnā ponūtur. aut tres breues cōtra vnā. aut tres semibreues contra vnā. & c̃ijs. Cuius signum est ternarius vt.



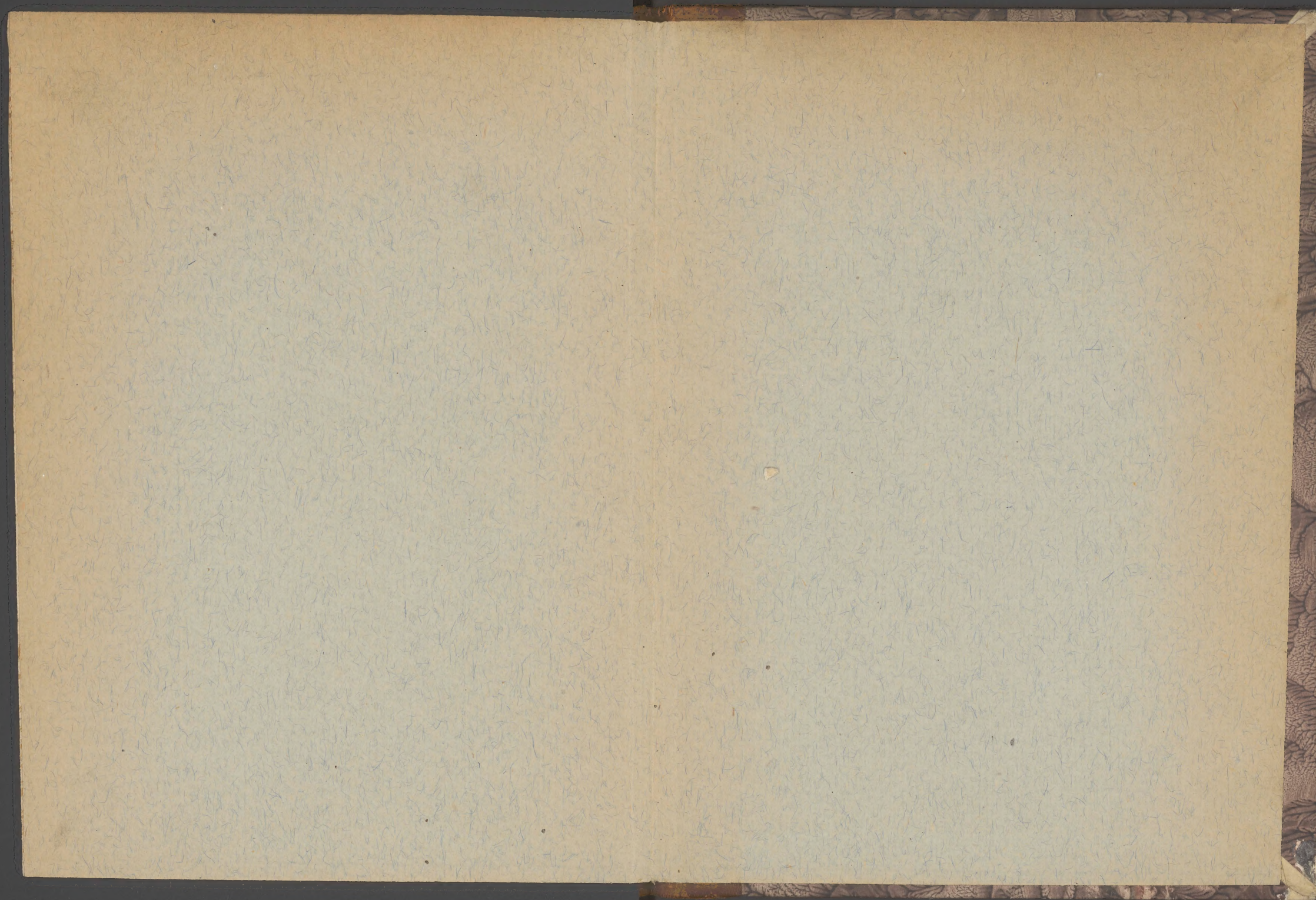
Et hęc pportio nō tollit pfectionē vel ipfectionē. nec alterationē notarū. vnde tripla & tēpus perfectū. idē sunt. quo ad alterationē pfectionē vel ipfectionē. solū differūt in mēsurā. q̃a in tempore perfecto quelibet semibreuis canitur ad vnum tactū. In tripla vero tres semibreues in vno tactu canuntur.



¶ De Hemiolia.



¶ Finis vtriusq; musice tam choralis q̃ etia mensuralis. quę ad imprimendū data est per sebastianū de Felstin aruū Baccalariū.





1870
The following is a list of the names of the persons who have been admitted to the membership of the Society since the last meeting of the Council.